



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

harmony with his subjective mood. He is not, however, one of that meretricious ilk, who, having nothing to express, endeavor to cover their spiritual nakedness by ragged and dirty webs of foliage and vapid effects, forever and ever repeated, and supposed to be poetic idealizations. In each one of Inness's works there is a special feeling embodied which gives it a marked individuality, albeit through all there runs the lyrist's monotone; in each one of his more imaginative pieces, as in "Over the River," "Passing Shower," and many others that might be named, there is a distinct moment of nature apprehended and given in all its totality and unity. This he effects by the individualizing power of genius. Every part adds its note in swelling the general consonance.

Yet, perhaps, Mr. Inness would be still greater, if, without losing his subjective warmth, he could go more out of himself and survey nature more objectively. He seems to us to regard nature as symbolical simply, as having no other artistic use than to suggest by her multitudinous phases the aspirations and strugglings of the human soul. But this is not the only view of nature, not, perhaps, the highest. Infinity lies in, not simply beyond, created things. In all the vital lines of tree-growth and grass-growth that, seen near at hand, soothe and satisfy and impart to the distance an associated warmth, the infinite Life resides; nature has thus an absolute value as inseparable from the Infinite. She is not the mere *tabula rasa* upon which the divine inscriptions are written, but, rather, the ever-changing yet imperishable body of the divine Soul.

We shall not particularize the pictures of this collection for the purpose of special criticism. In discussing the works of genius a method should be employed quite other than that which is proper in relation to works of talent. In the former case we should seek to find the standpoint of the artist, to reach the key-mood of his mind; thus we are able to define the limitations of his genius, and we shall not fall into the error of blaming him for not doing what the Divine Fate never bade him do. It is this method of criticism that we have sought to employ in respect to the works of Inness.

In conclusion we beg to remind our readers of the sale on Wednesday night. Mr. Inness's works will, we do not doubt after the artist's death, be eagerly sought after; they will be pointed to with pride as evidences of American genius. Let it not be said that his unappreciative countrymen waited for death to consecrate his genius.

GERMAN OPERA—ACADEMY OF MUSIC.

The German Opera Company, under the direction of Mr. Leonard Grover, gave their first performance at the Academy on Tuesday evening, April 17th, to a not very numerous audience. Every place of amusement suffered severely by the stoppage of the railroad cars. It was clearly understood that there would be no conveyance up-town after seven o'clock in the evening, so those who had far to travel stayed at home. We are within the mark when we say, that the opera suffered the loss of at least one thousand dollars.

Gounod's beautiful opera, "Faust," was performed in a very intelligent and earnest manner by the artists engaged, the choruses were admirably performed, and the orchestra was very complete in its personnel and played smoothly and effectively.

Madame Retter is a very painstaking and excellent artist, but it is impossible to connect her

with the character of Marguerite. Neither in person nor manner does she fill out the character. Her personation is too mature, and her voice has lost all its spontaneity, the upper portion only retaining its brightness, while the middle and lower tones are weak and not clear.

Still we must award her praise for the earnest manner both of her acting and her singing. Mlle. Dziuba personated the character of Siebel very gracefully, and sang her music very feelingly.

Franz Himmer, the Faust of the evening, has a fine voice and sings with passionate expression. He makes too constant a use of his head-notes, and thus weakens the force of his expression, but his reading of the music is eminently artistic.

Hermans is beyond dispute the best representative of Mephistopheles that we have yet had in New York. His voice is magnificent, his method is excellent, and his acting is characteristic and spirited. The artists all made the mistake of striving too much, and used their voices up to a certain extent before the close of the third act.

SECOND NIGHT.—On Wednesday night the opera of "William Tell" was performed by the German Opera Company. This opera is the grandest of all Rossini's compositions, and like his "Il Barbiere," has stood the test of time and criticism in every country. The overture has been adopted as one of the few concert overtures wherever grand orchestras are gathered together. The opera itself is rich in every class of dramatic music—solos, duos, trios, ensemble pieces and choruses—all of which are models in their respective forms—and have hardly been excelled in pure melody, constructive beauty, and masterly treatment. The instrumentation is richly varied, and the color is dashed with that freedom and brilliancy which characterized the sparkling genius, the keen, ready, and comprehensive mind of the great maestro, Rossini.

There were some points about the performance of this opera that can challenge any previous representation. The overture was played with such precision, force, and spirit, and such attention to delicate coloring and contrast, that it won a determined and enthusiastic encore. The choruses were simply the finest we have ever heard on the Academy stage. In the great Ruetli scene, the three choirs were sustained by the members of three German singing societies, with whose names we are not familiar, the Helvetia, Wolfsschlucht, and Froshelm, but they sang magnificently. We have never heard finer chorus singing on any stage, and the performance was so manifestly admirable that it aroused the audience, which crowded the Academy from the parquet to the amphitheater, to the highest enthusiasm. It was, indeed, a performance worth coming fifty miles to hear, or make a solitary walk to Harlem endurable. The choruses all through were equally excellent.

The principal singers sustained themselves most successfully. Madame Retter shone to far higher advantage in Mathilde than in Marguerite, singing her music in a thoroughly musical way, and acting with great spirit. Mlle. Dziuba was also good. Wilhelm Fornes is a most excellent artist. His voice, though it lacks somewhat in volume, is sweet and pure in tone, and he sings with spirit and emphasis. Himmer, the tenor more *grazia* than *forza*, and consequently rather overmatched by the rôle, seemed inspired by the great music, and the crowded and brilliant audience, and sang really admirably. Mr. Weinlich, who took Herman's part, he being sick, acquitted himself unexpectedly well. He sang in such a musicianly spirit that we could excuse the absence of Hermans. To the conductor, Mr. Neuendorff, we must award unqualified praise. He is a young man, but he shows the making of a fine conductor. The manner in which he kept the orchestra and the huge chorus in hand showed a mastery and con-

trol over his material which but very few in his position possess.

The third night of Grover's Opera Company was signalized by the production of Boildieu's light and pleasingly melodious opera, "La Dame Blanche." Our good citizens know no more about Boildieu than they do of Gretry or Cimarosa, and as they have no acquaintance with the gentleman or his works, they do not evince any strong desire to pay him a visit. The consequence was the house was scarcely a quarter filled. We can only say that those who were present exhibited much better taste than those who stayed away, and were more than repaid for risking their chance with an unknown (to them) composer.

The music is of the highest possible character. It is well constructed, the melody is sprightly, if not flowing, it has passages of much beauty, it is effectually harmonized and delicately and brilliantly instrumented. The ensemble pieces and the choruses are pleasing, clever and effective. Taking it as a whole, it is a work well worth hearing, and will, we assure our readers, improve on each successive hearing.

The artists who sustained the principal characters, Mme. Johansen, Mlle. Dziuba, Messrs. Habelman, Steinecke, and Weinlich, who took the rôle allotted to Hermans, acquitted themselves in the most satisfactory artist-like manner. They were all in capital voice, they sang *con amore*, and acted most spiritedly. The opera throughout was warmly applauded, and very deservedly, for in addition to the excellence of the principals, the choruses were admirably sung, and the orchestra was ably directed, and played with care and spirit.

CONCERTS.

NEW YORK PHILHARMONIC SOCIETY.

The fifth and last concert of the twenty-fourth season of the Philharmonic Society took place at the Academy of Music on Saturday evening last before a large and very fashionable audience. The programme was as follows: Symphony, No. 7 in A, op. 92, Beethoven; Scena ed Aria, op. 94, "Infelice," Mendelssohn, sung by Miss Maria Brainerd; Concerto, piano, in F, sharp minor, op. 1 (posthumous), Norburt Bergmüller, played by Mr. William Mason; Characteristic Overture, "Faust," Wagner; Aria from the Oratorio of Samson, "Let the bright Seraphim," Handel, sung by Miss Brainerd, with trumpet obligato by Mr. Diets, and Overture "Les Francs Juges," in F, Hector Berlioz. Carl Bergmann, Director.

This was the least interesting of all the programmes of the season. To devote an entire act to Wagner and Berlioz, with such hosts of unperformed works of known beauty and popularity in the library, is, to say the best, a positive error in judgment.

To hear the Seventh Symphony of Beethoven is, however, enough pleasure for one evening; it is one of his broadest and grandest conceptions. What a swing there is to those brilliant alternating scale passages for violins and basses in the first movement, and how effective that semi-close, where the wind instruments answer the single G notes of the strings, appearing to die away for many bars, then bursting into the brilliant finale. It is in these wonderful delays, where the ear is kept in extreme suspension, and then satisfied in a dazzling and startling manner, that Beethoven makes his most overpowering effects. The Allegretto is one of the most lovely movements in the whole range of his symphonies. It opens softly with the strings, then comes a delicious solo for the violoncelli, wonderful in the richness and fullness of its sound, followed by an exquisite subject sustained by the wind instruments, and leading into a flowing and lovely triplet passage for the violins, which was played with the perfection of one solo performer. There is nothing more beautiful in thought, expression, and effect, than this movement in any class of music. The presto is a sharp, bright subject, distributed in catchy points